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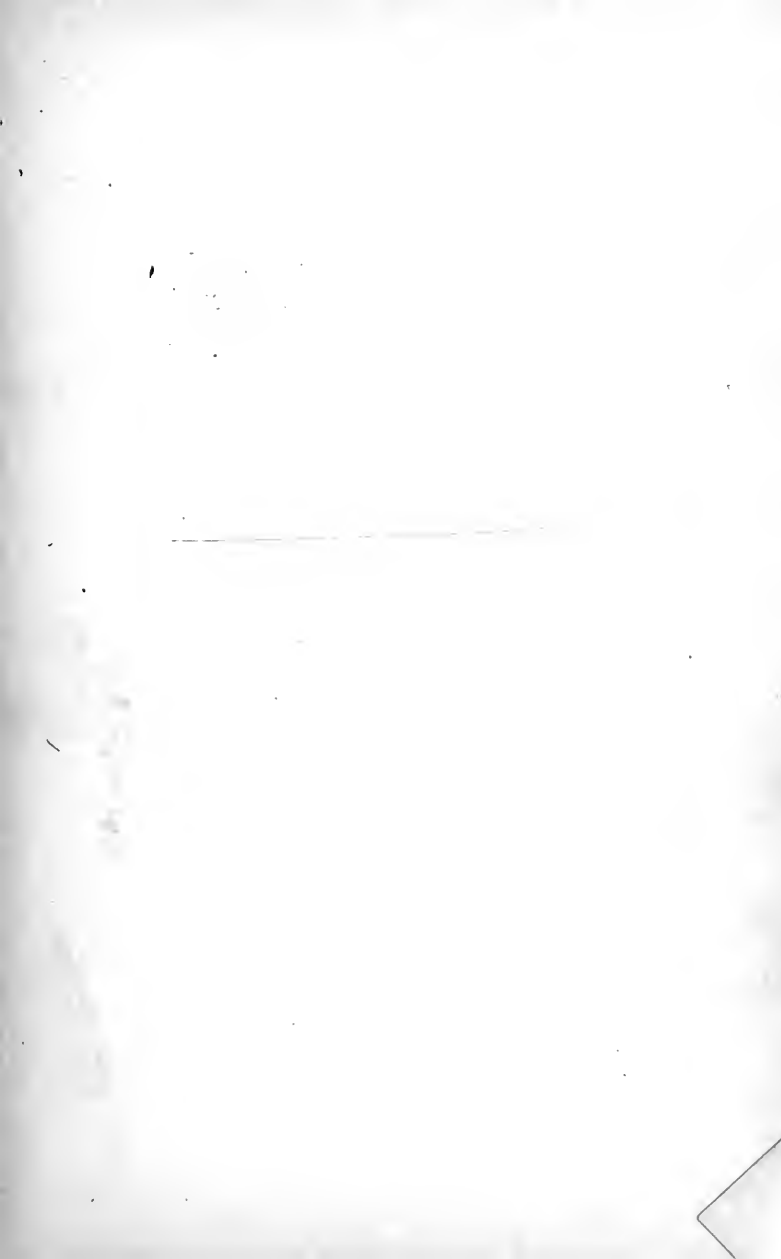
**GRADUATED
EXERCISES IN
ARTICULATION**

SAMUEL ARTHUR KING

UNIVERSITY OF CALIFORNIA
AT LOS ANGELES



GIFT OF
Helen Caldwell



GRADUATED EXERCISES
IN ARTICULATION



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BY

SAMUEL ARTHUR KING, M.A.

(University of London)

First in Honours at Matriculation with the University Exhibition,
Honours in English and Anglo-Saxon Literature at the final B.A.

LECTURER AT BRYN MAWR COLLEGE, LATE SPECIAL
LECTURER IN SPEAKING AT JOHNS HOPKINS
UNIVERSITY AND AT THE UNIVERSITY
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INTRODUCTION.

The sets of exercises in articulation on the following pages were drawn up primarily for the use of my own students, and are not intended to be practised at first without an instructor. The most superficial observer of our common speech cannot but be struck with the undue prevalence of slovenly articulation, not only on the part of the younger generation, but also amongst those charged with the duties of teaching and public speaking. Our manner of speech, that most vital element of our education, has been allowed, as Mr. Henry James said in a recent address at Bryn Mawr, to “run wild, to shift, as we say, all for itself, to stumble and flounder, through mere adventure and accident, in the common dust of life, to pick up a living, in fine, by the wayside and the ditch.”

All this is undoubtedly true. In society no excuse is made for slovenly man-

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ners or dress, yet considerable latitude has unfortunately been granted to slovenly articulation. The natural effect of this attitude on the part of the well-bred world upon youth is only too clear. The advantages of a graceful, clean-cut articulation seldom enter into the calculations of the average student. Young ladies spend hours of careful consideration upon the shades of their gowns and the shapes of their hats, and young men are fastidious to a degree about the shades of their neckties; but with regard to the shades of their vowel sounds and correct shapes of their consonants—the distinctive hall-marks of good breeding—they have little or no care. Evidently they lose sight of the fact that it is just as essential to please the ear as the eye. Students are perfectly willing to spend years abroad in order to acquire a purity of sound in foreign languages; but in the case of their own beautiful mother tongue they are content with speaking in

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a manner that can only be characterised as a disgrace to an educated man or woman.

And the apathy, too, of most educational authorities to the importance of the niceties of articulation, and their bearing on the subject of education, is the more to be condemned when it is considered how easily the subject can be taught. The muscles of the tongue can be brought just as effectively under the control of the will as can the muscles of the hands and fingers. When uncouth articulations have been formed early in life—due, more often than not, to sympathetic imitation of the habits of those that should know better—the cure will be found to lie in the systematic practice of the individual elements of speech. Faults of articulation are so often disguised in words that their adequate correction is only possible by this analytical process. With frequent repetition the correct manner of action can easily be rendered an auto-

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matic habit. In the first instance, the trained teacher must diagnose what is wrong in the pupil's articulation, and then illustrate such sets of exercises as will effect the remedy. The pupil, having ascertained the correct way, must practise unremittingly to acquire the unconscious habit. This mechanical dexterity is entirely a matter of hard work, and is within the power of most pupils with a reasonable amount of application. My experience has taught me that the principal cause of lax articulation is due, not to any natural inability of the vocal organs, but, as I have said above, to the early formation of a wrong habit.

Lisping and dropping of the tongue, the confusion of the aspirates with the vocals, the total lack of vibration in the vocal consonants, the omission of consonants, final and otherwise, the ugly projection of the lips in SH, and of the tongue in TH, the laxity of the F and V, the flatness of the W, the excess of aspiration

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in T, P, or K,—all very common faults in everyday speech,—should be remedied effectually by a teacher's competent direction of the following exercises. No originality is claimed on my part for the methods I have set forth. Scientific word-building or synthetic combination of articulative elements has long been known to the best teachers; in my compilation I have been particularly indebted to the researches of Rush and Bell, and to my training of seven years under the late Professor John Millard, of the Royal Academy and Royal College of Music, London. What I have tried to do is to meet the needs of teachers and students for comprehensive sets of exercises handy in form and suitable for daily practice.

SAMUEL ARTHUR KING.

BRYN MAWR COLLEGE,
November, 1905.

SECTION I.

THE BREATH IN ARTICULATION.

Two kinds of breath are used in speech.
The breath either

(I) passes unmodified through the
larynx, just as in mere breathing,
or

(II) is modified by vibration of the
vocal chords, and so rendered musical.

When the first kind of breath (I) is
used in the production of a consonant,
an *aspirate* is the result.

When the second kind of breath (II)
is used, and passes out through the
mouth, a vocal results.

If, however, this vibrated breath passes
through the *nose*, a nasal results.

SECTION II.

THE "POWERS" OF CONSONANTS.

Each aspirate in the table on the preceding page has a corresponding vocal, and, in the cases of T, P, K, two correspondences,—a vocal and a nasal. *The same muscular movement* of the tongue is used both for the aspirate and its correspondences; but in the case of the latter the breath is vocalised,—*i.e.*, vibrated by the chords of the larynx. The student should make each element the subject of separate study and sound it by itself, *i.e.*, permit nothing more to escape from the organs than its real "*power.*" By this means only can any defect in its formation be laid bare.

SECTION III.

REDUNDANCIES OF CONSONANTS IN THE WRITTEN ALPHABET.

C = K in cant or S in cent.

Q = K + W in queen, quiver,
quest, etc.

= K in pique, oblique, etc.

J } = D + ZH in jolly, gem,
Soft G } George, etc.

CH = T + SH in church, each,
chant, etc.

= K in chorus, chaos, etc.

= SH in champagne, chandelier,
chef, etc.

X = K + S in exercise, axe, extra,
etc.

= G + Z in exist, exact, etc.

= K + Sh in luxury, anxious,
etc.

= Z in xanthic, xylograph,
xanthous, xerosis, etc.

= K + Z in the second x of
Xerxes (Zerk-zes).

SECTION IV.

FORMATION OF CONSONANT SOUNDS.

T

T is a percussion produced by complete contact and separation of the tip of the tongue and the hard palate just above the roots of the upper teeth. The issue of breath must be checked immediately the organs come into contact. The breath in the mouth is enough to render the percussion audible. A lax T is generally produced by undue aspiration, which is one of the most frequent causes of exhaustion in public speaking.

D

The same muscular movement is used for both T and D. Before the percussion is made in the case of the latter, however, the soft palate is raised, and

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the vocal chords are vibrated until the mouth is filled with breath. This vocal murmur, lasting until the pharynx is fully distended, gives a sonorousness and fulness to the consonant.

N

If, however, the soft palate is allowed to drop, and the vibrations flow freely through the nose, the sound of N results. The cessation of contact of the tongue and hard palate produces only a slight percussion, which must, however, be distinctly made in order to finish the articulation.

In the case of T, D, and N we have, therefore, a marked instance of the beautiful economy of Nature, whereby the same muscular movement, accompanied by modified conditions of breath, produces *three* distinct consonant sounds. The same relation holds good in the cases of P, B, M, and K, G, NG.

P

The sound of P is a slight percussion made by complete contact and separation of the lips. The compressed air *in the mouth* makes its escape and causes a distinct sound to be heard. Only the breath in the mouth, and not that in the lungs, must be used. Therefore, at the moment of separation the breath should be kept back, otherwise the percussive effect will not be heard. Too much breath is constantly used in the production of this sound, and exhaustion soon results. By making from fifty to sixty percussions of P on a single expiration, the teacher can quickly demonstrate that muscular dexterity, and not undue aspiration, produces the pure sound.

B

If the soft palate is raised, and the separation of the lips is preceded by vibrations of the vocal chords until the mouth

is filled with air, the sound of B results.

M

When, on the other hand, the soft palate is allowed to drop, and the vibrations flow freely through the nose, the sound of M results. The separation of the lips produces only a slight percussion, which, however, is important to distinctness. Here, again, the economy of Nature gives us one muscular movement, acted on by modified conditions of breath, whereby *three* distinct consonant sounds are produced.

Nasality and its Cause.

Special attention must be directed by the teacher to the essential differences between B and M, D and N, and the movements of the soft palate in each case. The trying and unusually prevalent fault of nasality, which renders English speech so piercing and harsh to the musical ear, is due in the majority of cases to a *drop-*

ping of the soft palate. The latter might be compared, in the nasal pupil, to a defective switch whereby a train of vibrations is partially sent out by way of the nose instead of the more fitting route by way of the mouth. *Nasality is purely the result of mechanical derangement,* and can be effectually removed with time and application.

K

To produce the sound of K, the back part of the tongue comes into complete contact with the soft palate, and then separates. A percussion results from the escape of the compressed air at the back part of the throat. As the audibility of this sound is produced with almost no expenditure of breath, the latter must be checked before the tongue and soft palate separate. As we have pointed out in the case of T and P, the student must be on guard against undue aspiration. Instead of the healthy effect produced by

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careful use of the voice, this fault of aspiration renders a speaker difficult to be heard and quickly exhausts both him and his voice.

G

When the separation of the back of the tongue from the soft palate is preceded by vibrations of the vocal chords until the back part of the throat between the larynx and the soft palate is filled with vocalised breath, the sound of G results.

NG

If these vibrations are allowed to pass freely through the nose, the sound of NG results on the separation of the tongue and soft palate. Just as in the cases of P, B, M, and T, D, N, the simple muscular movement, acted on by modified conditions of breath, results in three distinct consonant sounds.

“ Dropping the G.”

One of the fallacies of speech due to the

constant confusion of the written symbol with the spoken sound is the so-called "dropping of the G"; *e.g.*, in the substitution of "singin'" for "singing," of "dancin'" for "dancing." The error arises from the assumption that

*the sound of NG = the sound of N +
the sound of G.*

instead of recognising that NG is an arbitrary symbol to represent one single indivisible sound. In saying "drinkin'" for "drinking" there is not a dropping of the G in SPEECH, though of course there is in reducing the word to symbols. This can be easily proved by adding the sound of G to the N in "drinkin'" and listening to the result. In this fault of articulation, very prevalent in certain sections, the substitution of a nasal produced by the tip of the tongue against the hard palate is made for a nasal produced by the back of the tongue in contact with the soft palate.

L

In the perfect formation of L, the most euphonious of the consonants, the front part of the tongue is applied to the hard palate in the position of T and D. Vibrated breath, instead of being confined within the mouth, as in D and B, is allowed to flow freely *over the sides of the tongue*.

The Backward L.

Special attention is needed in very many cases to correct the malformation of this sound. In the harsh-sounding, unmusical backward L, the tip of the tongue, instead of being in the front of the mouth, is raised high towards the soft palate. With the throat thus compressed by the pressure of the roots of the tongue, the unfortunate L, instead of being the most musical of sounds with its freely flowing vibrations, degenerates into a harsh guttural noise.

The Backward R.

The backward L is often accompanied by the backward R, due to the fact that the position of the tongue is about the same in both barbarisms.*

In the backward R the tip of the tongue is raised high in the palatal arch, the throat is consequently compressed, and a harsh sound is the result.

R

The perfect R is produced by a vibration of the tip of the tongue against the front palate just above the roots of the upper teeth. This trilled R should not be made by a vibration of the uvula (as in the case of the Northumbrian "burr") or by a loose approximation of the lips. In the case of the final R, so purely vocal that it almost belongs to vowel groups, the tongue is raised enough to meet gently the

* By "barbarism" I refer to the perversion of sound, and not of meaning.

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hard palate. This movement must be smooth without the slightest vibration or "burring." If this soft R is used in positions other than final,—*e.g.*, in heart, horse, art, curse, etc.,—it must be sounded very delicately.

Many tendencies point to the gradual elimination of the soft R in speech. In Southern English it is now omitted entirely. In "father, go farther off," no difference is made between the syllables "fa" and "far." A barbarous exaggeration in the form of a harsh grating sound, resembling a "morose grinding of the back teeth," sometimes made by speakers in certain sections that shall be nameless, cannot be indorsed on the grounds of expediency nor of beauty. This unmusical sound, probably a softening of the Northumbrian "burr" or rough Scotch R, may be characterised as an importation that has not been sufficiently examined at the custom-house; the sooner turned out, the better for the

euphony of the language. Another curious aberration from correct standards, owing to the lack of attention to the subject of articulation, is the prevalence of *y* sound for the soft R; *e.g.*, the eayly buyd catches the wuym (the early bird catches the worm).

F and V

The sound of F is made by complete contact of the lower lip with the edges of the upper teeth, followed by complete separation to give a slight degree of percussiveness. If to these movements the vibration of the breath as it passes through the larynx is added, the sound of V results. The ungainly formations of F and V by protrusion of the *lips* are carefully to be avoided. The upper lip has no motion in these letters. The under lip rises until it touches the upper teeth. Faulty formations are very frequently produced by twitching of the upper lip and rolling outwards of the lower lip.

S and Z

For the hissing sound of S the tongue comes into contact with the hard palate in the same position as in T, D, N. The contact is, however, partial only, as the breath is allowed to escape through a narrow opening over the centre of the fore part of the tongue. In Z the same position is used with addition of vibrated breath. The dropping of the tongue, so that contact is made with the teeth is a prominent factor in lax articulation. In the various cases of lisping the tongue is generally projected between the teeth.

SH and ZH

If the tongue is retracted from the position of S so that the middle rises to the hard palate, the contact becomes close and is spread over a wider margin of the gums. Thereby the current of breath produces the sound of SH. When vocalised breath is substituted for mere as-

piration, ZH results. This sound is heard in the French “je,” and in “pleasure,” “azure,” “vision.” Owing to the unsatisfactory state of our written alphabet, which is both defective and redundant, the sound is represented by varying symbols.

Projection of the Lips.

The ugly habit of thrusting forward the lips in the formations of SH and ZH should be carefully avoided. Such a movement is entirely superfluous and tends to prevent any repose in the face. In correct articulation a good general direction is that the lips should move in the vertical and not in the horizontal direction.

TH and DH

The sound of TH (heard in *thin*, *thigh*, *thick*, etc.) is formed by complete contact of the tip of the tongue with the inner surface of the front upper teeth. The

breath is forced over the sides of the front part of the tongue. Should this breath be vibrated, the sound of DH results, heard in *then, thee, oaths, clothe*, etc. Owing to the deficiencies of our alphabet, the same digraph is used in writing to represent both sounds.

Projection of the Tongue.

In the formation of TH and DH, *the tongue should not be placed between, nor projected beyond, the teeth*. The sounds *can* be formed between the teeth, but the appearance of the mouth is greatly improved when the tongue is not constantly obtruding itself.

HW and W

In the production of the sound of W the lips form the vowel *oo* with a slightly more contracted opening and are then forcibly jerked apart. In the voiceless formation of HW, the same movements are made with strong initial aspiration.

HY and Y

The sound of Y is formed on the basis of the vowel *ee*, and the jaw is then dropped. The aspirate form HY heard in Hugh (*hyoo*), human (*hyooman*), etc., is very similar in sound to the Scotch *ch*.

As *h* in the articulations is a mere forcible expulsion of breath, it does not represent any fixed formation. The *h* before *w* and *y* produces respectively a whispered *w* and whispered *y*.

SECTION V.

THE RHYTHMICAL METHOD OF ORAL GYMNASTICS.

The processes of articulation having been laid bare, each indivisible element must now be made the subject of separate exercise. Presuming that the student can utter correctly the “power” of each consonant, let him pronounce any one four times in succession with all the force it is capable of receiving, *e.g.*:—

P — P — P — P

Now let each forceful utterance of the “power” be followed with the exception of the last by one less forceful, so that the first is “heavy” and the second is “light.”

e.g., **P_P — P_P — P_P — P**

The forceful utterance may be followed by two, three, or even more light utterances.

The third series could be represented thus:—

P_{PP} — **P**_{PP} — **P**_{PP} — **P**

and the fourth thus:—

P_{PPP} — **P**_{PPP} — **P**_{PPP} — **P**

Such practice will give the student *three* important qualities in articulation.

1. Distinctness; *i.e.*, neatness of the *accurate contact* of the proper organs.

2. Firmness from acquired organic strength.

3. Fluency in the easy transition from one articulation to another. Moreover, the ear will be trained by these processes to the appreciation of RHYTHM,—a subject of supreme importance in the consideration of reading poetry or prose. The delight of rhythm consists in the regular repetition on the ear of varied forceful impressions of the voice, together with their division by pause. The ear

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appreciates a varied succession of sounds more than one monotonous, unvaried sound.

RHYTHMICAL EXERCISES ON THE POWERS OF CONSONANTS.

1. N as heard in *n-u-n*.

- (1) N — N — N — N
- (2) N_N — N_N — N_N — N
- (3) N_{NN} — N_{NN} — N_{NN} — N
- (4) N_{NNN} — N_{NNN} — N_{NNN} — N

2. T as heard in *i-t*.

- (1) T — T — T — T
- (2) T_T — T_T — T_T — T
- (3) T_{TT} — T_{TT} — T_{TT} — T
- (4) T_{TTT} — T_{TTT} — T_{TTT} — T

3. D as heard in a-*dd*.

- (1) **D** – **D** – **D** – **D**
 (2) **D**_D – **D**_D – **D**_D – **D**
 (3) **D**_{DD} – **D**_{DD} – **D**_{DD} – **D**
 (4) **D**_{DDD} – **D**_{DDD} – **D**_{DDD} – **D**

4. L as heard in a-*ll*.

- (1) **L** – **L** – **L** – **L**
 (2) **L**_L – **L**_L – **L**_L – **L**
 (3) **L**_{LL} – **L**_{LL} – **L**_{LL} – **L**
 (4) **L**_{LLL} – **L**_{LLL} – **L**_{LLL} – **L**

5. R as heard in *R*-ow.

- (1) **R** – **R** – **R** – **R**
 (2) **R**_R – **R**_R – **R**_R – **R**
 (3) **R**_{RR} – **R**_{RR} – **R**_{RR} – **R**
 (4) **R**_{RRR} – **R**_{RRR} – **R**_{RRR} – **R**

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6. M as heard in *m-ai-m*.

(1) **M** — **M** — **M** — **M**

(2) **M**_M — **M**_M — **M**_M — **M**

(3) **M**_{MM} — **M**_{MM} — **M**_{MṀ} — **M**

(4) **M**_{MMM} — **M**_{MMM} — **M**_{MMM} — **M**

7. P as heard in *p-o-p*.

(1) **P** — **P** — **P** — **P**

(2) **P**_P — **P**_P — **P**_P — **P**

(3) **P**_{PP} — **P**_{PP} — **P**_{PP} — **P**

(4) **P**_{PPP} — **P**_{PPP} — **P**_{PPP} — **P**

8. B as heard in *e-bb*.

(1) **B** — **B** — **B** — **B**

(2) **B**_B — **B**_B — **B**_B — **B**

(3) **B**_{BB} — **B**_{BB} — **B**_{BḂ} — **B**

(4) **B**_{BBB} — **B**_{BBB} — **B**_{BBB} — **B**

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9. K as heard in *c-o-ck*.

- (1) **K** — **K** — **K** — **K**
- (2) **K**_K — **K**_K — **K**_K — **K**
- (3) **K**_{KK} — **K**_{KK} — **K**_{KK} — **K**
- (4) **K**_{KKK} — **K**_{KKK} — **K**_{KKK} — **K**

10. G as heard in *e-gg*.

- (1) **G** — **G** — **G** — **G**
- (2) **G**_G — **G**_G — **G**_G — **G**
- (3) **G**_{GG} — **G**_{GG} — **G**_{GG} — **G**
- (4) **G**_{GGG} — **G**_{GGG} — **G**_{GGG} — **G**

NOTE.—So that the student's attention may be constantly directed to allied consonant sounds, these rythmical exercises are arranged so as to follow the sequence of the "powers" given in tabular form on page 2.

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11. NG as heard in *ri-ng*.

(1) **NG** — **NG** — **NG** — **NG**

(2) **NG**_{NG} — **NG**_{NG} — **NG**_{NG} — **NG**

(3) { **NG**_{NG NG} — **NG**_{NG NG} —
NG_{NG NG} — **NG**

(4) { **NG**_{NG NG NG} — **NG**_{NG NG NG} —
NG_{NG NG NG} — **NG**

12. F as heard in *o-ff*.

(1) **F** — **F** — **F** — **F**

(2) **F**_F — **F**_F — **F**_F — **F**

(3) **F**_{FF} — **F**_{FF} — **F**_{FF} — **F**

(4) **F**_{FFF} — **F**_{FFF} — **F**_{FFF} — **F**

13. V as heard in lo-*ve*.

- (1) **V** — **V** — **V** — **V**
 (2) **V**_V — **V**_V — **V**_V — **V**
 (3) **V**_{VV} — **V**_{VV} — **V**_{VV} — **V**
 (4) **V**_{VVV} — **V**_{VVV} — **V**_{VVV} — **V**

14. S as heard in hi-*ss*.

- (1) **S** — **S** — **S** — **S**
 (2) **S**_S — **S**_S — **S**_S — **S**
 (3) **S**_{SS} — **S**_{SS} — **S**_{SS} — **S**
 (4) **S**_{SSS} — **S**_{SSS} — **S**_{SSS} — **S**

15. Z as heard in bu-*zz*.

- (1) **Z** — **Z** — **Z** — **Z**
 (2) **Z**_Z — **Z**_Z — **Z**_Z — **Z**
 (3) **Z**_{ZZ} — **Z**_{ZZ} — **Z**_{ZZ} — **Z**
 (4) **Z**_{ZZZ} — **Z**_{ZZZ} — **Z**_{ZZZ} — **Z**

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16. SH as heard in hu-*sh*.

(1) SH — SH — SH — SH

(2) SH_{SH} — SH_{SH} — SH_{SH} — SH

(3) { SH_{SH SH} — SH_{SH SH} —
SH_{SH SH} — SH

(4) { SH_{SH SH SH} — SH_{SH SH SH} —
SH_{SH SH SH} — SH

17. ZH as heard in a-*z*-ure.

(1) ZH — ZH — ZH — ZH

(2) ZH_{ZH} — ZH_{ZH} — ZH_{ZH} — ZH

(3) { ZH_{ZH ZH} — ZH_{ZH ZH} —
ZH_{ZH ZH} — ZH

(4) { ZH_{ZH ZH ZH} — ZH_{ZH ZH ZH} —
ZH_{ZH ZH ZH} — ZH

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18. TH as heard in *ba-th*.

(1) **TH** — **TH** — **TH** — **TH**

(2) **TH**_{TH} — **TH**_{TH} — **TH**_{TH} — **TH**

(3) { **TH**_{TH TH} — **TH**_{TH TH} —
TH_{TH TH} — **TH**

(4) { **TH**_{TH TH TH} — **TH**_{TH TH TH} —
TH_{TH TH TH} — **TH**

19. DH as heard in *ba-the*.

(1) **DH** — **DH** — **DH** — **DH**

(2) **DH**_{DH} — **DH**_{DH} — **DH**_{DH} — **DH**

(3) { **DH**_{DH DH} — **DH**_{DH DH} —
DH_{DH DH} — **DH**

(4) { **DH**_{DH DH DH} — **DH**_{DH DH DH} —
DH_{DH DH DH} — **DH**

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20. HW as heard in *wh*-at.

(1) HW — HW — HW — HW

(2) { HW_{HW} — HW_{HW} —
HW_{HW} — HW

(3) { HW_{HW HW} — HW_{HW HW} —
HW_{HW HW} — HW

(4) { HW_{HW HW HW} — HW_{HW HW HW} —
HW_{HW HW HW} — HW

21. W as heard in *w*-e.

(1) W — W — W — W

(2) W_W — W_W — W_W — W

(3) W_{W W} — W_{W W} — W_{W W} — W

(4) { W_{W W W} — W_{W W W} —
W_{W W W} — W

22. HY as heard in *Hu-gh*.

(1) HY — HY — HY — HY

(2) HY_{HY} — HY_{HY} — HY_{HY} — HY

(3) { HY_{HYHY} — HY_{HYHY} —
HY_{HYHY} — HY

(4) { HY_{HYHYHY} — HY_{HYHYHY} —
HY_{HYHYHY} — HY

23. Y as heard in *y-es*.

(1) Y — Y — Y — Y

(2) Y_Y — Y_Y — Y_Y — Y

(3) Y_{YY} — Y_{YY} — Y_{YY} — Y

(4) Y_{YYY} — Y_{YYY} — Y_{YYY} — Y

SECTION VI.

DUAL ARTICULATIONS.

After the several elements under varying degrees of stress have been practised, a step further is to be made in what may be very appropriately termed WORD-BUILDING. Having acquired the “power” of each separate element, we may proceed to combine two consonant elements together in accordance with the following method:—

Firstly. Let both elements of the combination being studied be pronounced separately three times in succession. Each brick for our word-building is thereby thoroughly examined to see whether it has been turned out distinct in outline and perfectly finished. Any defect in its formation, as we have said before, can easily be laid bare by this method.

Secondly. We then combine the two elements together forcibly, but smoothly, throwing into the combination all the voice it is capable of receiving. Two bricks for our word-building are thus cemented together by the voice.

Thirdly. Then lists of short words in which these combinations occur must be taken and read slowly aloud, with the attention strongly focussed on the particular combination that is being made the object of study. Such a combination, being made the subject of undivided attention, will receive more organic effort than the other constituents of the word. The exact and somewhat exaggerated articulation of each element may seem slightly stiff and formal at first. With practice, however, will come distinctness, firmness, and fluency in the easy transition from one articulation to another.

DUAL COMBINATIONS WITH N.

Before N.

Aspirates T P K S F
 Vocals D L DH Z V

N

t-n	rott'n, writt'n, mitten
d-n	sudden, bidden, hidden
p-n	open, happen, ripen
l-n	fall'n, swell'n
k-n	broken, weaken, blacken
dh-n	heathen
s-n	snake, sneak, snipe
z-n	prison, risen, brazen
f-n	often, soften, toughen
v-n	haven, oven, driven

DUAL COMBINATIONS WITH N.

After N.

N T S TH Aspirates
 D Z Vocals

n-t	bent, hunt, tint
n-d	band, second, penn'd
n-s	wince, tense, pence
n-z	guns, tens, pens
n-th	plinth, tenth, month

DUAL COMBINATIONS WITH T.

Before T.

Nasals N M
 Aspirates P K F S SH
 Vowels L

T

n-t	scent, pent, cant
m-t	attempt, dreamt
p-t	hopp'd, dipp'd, cupp'd
k-t	lick'd, wreck'd, book'd
f-t	tuft, loft, raft
s-t	kiss'd, post, fist
sh-t	hush'd, push'd, crush'd
l-t	belt, cult, tilt

DUAL COMBINATIONS WITH T.

After T.

T	N	Nasals
	S SH	Aspirates
	L R W	Vocals

t-n	kitten, bitt'n, beat'n
t-s	hits, puts, seats
t-sh	each, pitch, fetch
t-l	tittle, tattle, settle
t-r	tray, trick, true
t-w	twice, twelve, twenty

DUAL COMBINATIONS WITH D.

Before D.

Nasals N M NG

Vocals V Z DH L B G

D

v-d	brav'd, rov'd, hiv'd
z-d	buzzed, prais'd, siz'd
dh-d	breath'd, wreath'd, writh'd
n-d	mind, kind, sand
l-d	told, mild, cull'd
m-d	ramm'd, humm'd, rhym'd
b-d	webb'd, brib'd, orb'd
ng-d	hanged, harangued, winged
g-d	begg'd, hugg'd, bragg'd

DUAL COMBINATIONS WITH D.

After D.

D	N Nasals TH Aspirates L R Z ZH W Vocals
---	---

d-n	hidd'n, sodd'n, ridd'n
d-th	width, breadth, hundredth
d-l	ladle, cuddle, candle
d-r	dream, draw, dress
d-z	adds, beds, tides
d-zh	rage, judge, ridge
d-w	dwarf, dwindle, dwell

DUAL COMBINATIONS WITH L.

Before L.

Nasals		L
Aspirates	T P K F S	
Vocals	D B G V Z	

t-l	bottle, fettle, title
d-l	needle, idle, saddle
p-l	plough, pleat, plan
b-l	nibble, cable, blame
k-l	clove, click, clew
g-l	glade, gloom, glib
f-l	flame, flight, shuffle
v-l	hovel, drivel, shovel
s-l	sleet, slime, slow
z-l	muzzle, puzzle, sizzle

NOTE.—Special care should be taken with the combinations tl, dl, pl, bl, kl, gl, fl, vl. Too often these musical combinations are deprived of their due share of voice. Instead of the easy glide from one consonant to another, and the full vibration of the beautiful L, we hear that harsh and unrefined intrusion of the neutral vowel; *e.g.* tül, dül, pül, etc., in final syllables.

DUAL COMBINATIONS WITH L.

After L.

L	N M Nasals T P F S K SH TH . . . Aspirates D B V Z Vocals
---	---

l-n	swoll'n, fall'n
l-t	kilt, halt, fault
l-d	soil'd, bill'd, filed
l-m	elm, helm, film
l-p	help, scalp, pulp
l-b	Elbe, bulb, alb
l-k	elk, silk, bulk
l-f	elf, shelf, sylph
l-v	delve, solve, shelve
l-s	false, pulse, else
l-z	balls, tolls, bells
l-sh	Welsh
l-th	wealth, stealth, health

DUAL COMBINATIONS WITH M.

Before M.

Aspirates TH S
 Vocals L Z

M

th-m	rhythm, logarithm
l-m	film, realm, o'erwhelm
s-m	smile, smite, smear
z-m	chasm, prism, schism

DUAL COMBINATIONS WITH M.

After M.

M T P F TH Aspirates
 D Z Vocals

m-t	attempt, contempt
m-d	entomb'd, roam'd, tim'd
m-p	stamp, lump, limp
m-z	tombs, harms, beams
m-f	lymph, nymph, Humph-ry
m-th	warmth

DUAL COMBINATIONS WITH P.

Before P.

Nasals M
 Aspirates S
 Vocals L

P

m-p	cramp, limp, bump
s-p	spear, speck, spite
l-p	gulp, yelp, Alp

DUAL COMBINATIONS WITH P.

After P.

P	N	Nasals
	T S TH	Aspirates
	L R	Vocals

p-n	op'n, happ'n, rip'n
p-t	wept, kept, grop'd
p-l	please, plain, plum
p-s	whips, tops, heaps
p-r	pray, price, prune
p-th	depth

DUAL COMBINATIONS WITH B.

Before B.

Nasals M

Vocals L

B

<p style="text-align: center;">m-b</p> <p style="text-align: center;">l-b</p>	<p>rhomb, succumb</p> <p>bulb, alb</p>
---	--

DUAL COMBINATIONS WITH B.

After B.

B Nasals
 D L R Z W Vocals

b-d	barb'd, ribb'd, prob'd
b-l	bleat, blight, able
b-r	bream, bright, broom
b-z	babes, gibes, tubes
b-w	buoy, buoyant

DUAL COMBINATIONS WITH K.

Before K.

Nasal	NG	K
Aspirates	S	
Vocals	L	

<p style="margin: 0;">ng-k</p> <p style="margin: 0;">s-k</p> <p style="margin: 0;">l-k</p>	<p style="margin: 0;">sink, ink, hunk</p> <p style="margin: 0;">risk, disc, bask</p> <p style="margin: 0;">hulk, milk, welk</p>
--	---

DUAL COMBINATIONS WITH K.

After K.

K	N	Nasals
	T S SH	Aspirates
	L R W	Vocals

k-n	beckon, thicken, reckon
k-t	back'd, act, sack'd
k-l	claim, clean, climb
k-s	mix, licks, lacks
k-r	crown, crony, crumb
k-sh	ruction, traction
k-w	quiver, quire, quorum

DUAL COMBINATIONS WITH G.

After G.

G D L R Z W Vowels

g-d	nagg'd, lugg'd, rigg'd
g-l	giggle, glow, glean
g-r	grey, groom, grow
g-z	pegs, gigs, sags
g-w	languid, language, Guelph

DUAL COMBINATIONS WITH NG.

After NG.

NG

K TH Aspirates

D Z Vocals

ng-k	wink, sunk, bank
ng-d	hanged, twanged, longed
ng-th	length, strength
ng-z	songs, brings, tongues

DUAL COMBINATIONS WITH F.

Before F.

Nasals '	M	F
Aspirates	S	
Vocals	L	

m-f	nymph, lymph, Humph-ry
s-f	spheroid, sphinx, spheric
l-f	pelf, golf, gulf

DUAL COMBINATIONS WITH F.

After F.

F	N	Nasals
	T S TH	Aspirates
	L R	Vocals

f-n	roughen, soften, toughen
f-t	drift, raft, puff'd
f-l	flax, rifle, ruffle
f-s	puffs, coughs, laughs
f-r	from, frump, freeze
f-th	fifth, twelfth

DUAL COMBINATIONS WITH V.

Before V.

Vocals L

V

l-v	revolve, shelve, solve
-----	------------------------

DUAL COMBINATIONS WITH V.

After V.

V N Nasals
 D L Z Vocals

v-n	proven, craven, raven
v-d	swerved, revived, bereaved
v-l	swivel, devil, snivel
v-z	leaves, groves, waves

DUAL COMBINATIONS WITH S.

Before S.

Nasals N
 Aspirates P K F TH T
 Vocals L

S

p-s	sops, cups, hopes
k-s	axe, picks, fix
f-s	cuffs, ruffs, buffs
th-s	births, sabbaths, hearths
n-s	dunce, mince, sense
t-s	heats, cuts, pits
l-s	tulse, else, pulse

DUAL COMBINATIONS WITH S.

After S.

S	N M Nasals T P K F Aspirates L W Vocals
---	---

s-n	snout, fasten, hasten
s-t	cost, host, mist
s-l	sleek, tussle, nestle
s-m	smear, smoke, smack
s-p	spot, span, speck
s-w	swim, sweet, swathe
s-k	sky, scum, rusk
s-f	spherule, spheric

DUAL COMBINATIONS WITH Z.

Before Z.

Nasals N M NG

Vocals V DH L D B G

Z

v-z	saves, grieves, loves
dh-z	breathes, wreathes, writhes
l-z	bills, sells, mauls
n-z	Huns, sins, wrens
d-z	pads, bids, sides
m-z	roams, blames, rhymes
b-z	ebbs, robes, cubes
ng-z	sings, rungs, brings
g-z	lugs, legs, lags

DUAL COMBINATIONS WITH Z.

After Z.

Z N M Nasals
 D L Vocals

z-n	mizen, season, reason
z-d	prized, braised, hazed
z-m	spasm, catechism
z-l	drizzle, dazzle, hazel

DUAL COMBINATIONS WITH TH.

Before TH.

Nasals	NG N M	TH
Aspirates	T P	
Vocals	D L	

ng-th	length, strength
n-th	seventh, Corinth, ninth
t-th	eighth
d-th	width, breadth, hundredth
m-th	warmth
p-th	depth
l-th	filth, tilth, stealth

DUAL COMBINATIONS WITH TH.

After TH.

T H	M	Nasals
	S	Aspirates
	R W	Vocals

th-m	rhythm, logarithm
th-s	heaths, deaths, girths
th-r	three, thrust, threat
th-w	thwack, thwart

DUAL COMBINATIONS WITH R.

Before R.

Aspirates . . . F SH TH T P K

Vocals D B G

R

f-r	phrase, free, fright
sh-r	shrew, shrink, shrive
th-r	throw, thrice, through
t-r	try, trust, trim
d-r	drab, drink, dribble
p-r	prop, prim, print
b-r	bray, brink, brush
k-r	cream, crime, crust
g-r	grip, grave, grime

DUAL COMBINATIONS WITH DH.

After DH.

DH N Nasals
 D Z Vocals

dh-n	heathen
dh-d	breath'd, lathed, bathed
dh-z	lathes, clothes, paths

DUAL COMBINATIONS WITH SH.

Before SH

Aspirates T K

Vocals L

SH

t-sh	beach, such, touch
k-sh	fiction, luxury, traction
l-sh	Welsh

DUAL COMBINATIONS WITH SH.

After SH .

SH

T Aspirates
R Vowels

sh-t	leash'd, lash'd, brush'd
sh-r	shrimp, shrub, shred

DUAL COMBINATIONS WITH ZH.

Before ZH

Vocals D ZH

d-zh	gem, urge, barge
------	------------------

DUAL COMBINATIONS WITH ZH.

After ZH

ZH D Vowels

zh-d	rouged
------	--------

DUAL COMBINATIONS WITH W.

Before W

Aspirates T K S TH

Vocals D G B



t-w	twinkle, twitter, tweak
d-w	Dwight, dwelling, dwarf
k-w	queen, quite, quest
g-w	guava, guano, penguin
s-w	swell, swindle, swum
b-w	buoy, buoyant
th-w	thwack, thwart

NOTE.—Students of the French language can practise with advantage the following combinations with w, which do not occur in English:—

n-w heard in *noir*.

m-w heard in *moi*.

p-w heard in *pois*.

l-w heard in *loi*.

r-w heard in *roi*.

f-w heard in *fois*.

v-w heard in *voss*.

SECTION VII.

TREBLE ARTICULATIONS.

The next step in word-building, or the practice of treble articulations, should proceed in a way similar to that of dual articulations.

Firstly. Each element of the treble articulation should be pronounced neatly and distinctly three times in succession. In other words, the three bricks to be cemented together should be examined critically.

Secondly. The three elements are then combined together, care being taken that each receives its due share of voice or muscular effort. The three bricks are thus cemented together by the voice.

Thirdly. Lists of short words should be taken and read slowly, with the attention strongly concentrated on the particular combination under review. The art of reading slowly without the slightest

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affectation results mainly from the ability to dwell upon the vocal consonants. The student should follow the injunction of the celebrated Mrs. Siddons:—

“Learn to speak slowly. All other graces
Will follow in their proper places.”

TREBLE ARTICULATIONS ENDING IN ASPIRATES.

S

LFS	gulfs, golfs, sylphs
MFS	nymphs, lymphs
LKS	silks, elks, baulks
NGKS	thanks, winks, lynx
SKS	desks, risks, husks
LPS	yelps, Alps, pulps
MPS	imps, lumps, romps
SPS	asps, lisps, clasps
FTS	thefts, lifts, tufts
LTS	bolts, colts, tilts
NTS	punts, meants, hints
STS	costs, hosts, lists
DTHS	breadths, widths, hun- dredths.
FTHS	fifths
LTHS	healths
NGTHS	lengths, strengths

SH

LTSH	belch, gulch, filch
NTSH	French, bunch, crunch

TREBLE ARTICULATIONS ENDING IN
ASPIRATES. (*Continued.*)

T

LFT	Delft, engulfed
LKT	milked, mulct
SKT	asked, risked, basked
LPT	yelped, helped, scalped
MPT	jumped, pumped, stamped
BST	brib'st, barb'st, sobb'st
DST	amidst, heard'st, feared'st
FST	laugh'st, puff'st, snuff'st
GST	digg'st, wagg'st, hugg'st
KST	look'st, mixed, hoaxed
LST	fall'st, repulsed, convulsed
MST	com'st, dream'st, seem'st
NST	lanced, rinsed, against
NGST	sing'st, amongst, hang'st
PST	dipp'st, sipp'st, hopp'st
TST	sat'st, hurt'st, put'st
DHST	breath'st, wreath'st, writh'st
VST	curv'st, leav'st, sav'st
TSHT	fetched, patched, pitched

TREBLE ARTICULATIONS ENDING IN VOCALS.

Z

LBZ	bulbs, albs
LDZ	folds, colds, builds
NDZ	bands, bonds, bends
BLZ	tables, sables, cables
DLZ	fondles, bundles, candles
FLZ	trifles, ruffles, snuffles
GLZ	giggles, spangles, shingles
KLZ	uncles, buckles, shackles
PLZ	topples, steeples, ripples
TLZ	bottles, titles, turtles
ZLZ	fizzles, dazzles, puzzles
LMZ	elms, films, o'erwhelms
ZMZ	prisms, chasms, schisms
KNZ	blackens, sickens, thickens
PNZ	opens, ripens, happens
SNZ	listens, fastens, hastens
ZNZ	prisons, reasons, seasons
LVZ	wolves, solves, delves

ZH

LDZH	bulge, bilge
NDZH	range, singe, cringe

TREBLE ARTICULATIONS ENDING IN
VOCALS. (*Continued.*)

D

LBD	bulbed
BLD	troubled, nibbled, hobbled
DLD	riddled, cradled, toddled
FLD	trifled, muffled, stifled
GLD	giggled, haggled, tingled
KLD	cackled, buckled, sprinkled
PLD	rippled, grappled, tippled
SLD	nestled, bustled, tussled
TLD	battled, settled, rattled
VLD	traveled, driveled, sniveled
ZLD	puzzled, drizzled, muzzled
LMD	o'erwhelmed, filmed
KND	blackened, wakened, reckoned
PND	ripened, happened, opened
SND	listened, hastened, fastened
ZND	brazened, reasoned, impris- oned
LVD	involved, shelved, solved
DZHD	bridged, judged, urged
NZD	bronzed

SECTION VIII.

QUADRUPLE ARTICULATIONS.

NOTE.—In the practice of quadruple articulations and those of Sections IX. and X. the student must proceed by the three steps similar to those illustrated for dual and treble articulations.

QUADRUPLE ARTICULATIONS ENDING IN ASPIRATES.

BDST	sobbed'st, curbed'st, ribbed'st
GDST	hugged'st, bragged'st, wagged'st
LDST	mould'st, hold'st, hurled'st
MDST	roamed'st, rhymed'st, armed'st
NDST	loaned'st, found'st, burned'st
NGDST	hanged'st, winged'st, longed'st
DHDST	smoothed'st, writhed'st, wreathed'st
VDST	carved'st, braved'st, heaved'st
ZDST	grazed'st, praised'st, prized'st

QUADRUPLE ARTICULATIONS ENDING
IN ASPIRATES. (*Continued.*)

ZHDST	rouged'st
LKST	sulk'st, milk'st
NGKST	wink'st, thank'st, bank'st
SKST	risk'st, mask'st, whisk'st
BLST	nibbl'st, hobbl'st, troubl'st
DLST	handl'st, fondl'st, bundl'st
FLST	triffl'st, ruffl'st, stiff'st
GLST	wriggl'st, hagg'l'st, dangl'st
KLST	pickl'st, tackl'st, trickl'st
PLST	coupl'st, rippl'st, grappl'st
SLST	tussl'st, hustl'st, nestl'st
TLST	battl'st, settl'st, bottl'st
VLST	snivel'st, driv'el'st, shovel'st
ZLST	puzzl'st, muzzl'st, frizzl'st
KNST	beckon'st, blacken'st, sicken'st
PNST	open'st, ripen'st, happen'st
SNST	hasten'st, listen'st, fasten'st
ZNST	imprison'st, reason'st, season'st
LPST	help'st, yelp'st, scalp'st
FTST	laughed'st, puffed'st, waft'st

QUADRUPLE ARTICULATIONS ENDING
IN ASPIRATES. (*Continued.*)

KTST	remarked'st, embarked'st, corked'st
LTST	halt'st, built'st, felt'st
MTST	attempt'st, tempt'st, dreamt'st
NTST	want'st, punt'st, sent'st
PTST	supped'st, hoped'st, whipped'st
STST	post'st, cost'st, list'st
SHTST	hushed'st, pushed'st, brushed'st
LTSHT	filched, belched, squelched
NTSHT	flinched, bunched, crunched
LFTHS	twelfths
LKTS	mulcts

QUADRUPLE ARTICULATIONS ENDING
IN VOCALS.

NDZHD	changed, ranged, singed
LDZHD	bulged, bilged

SECTION IX.

QUINTUPLE ARTICULATIONS ENDING IN ASPIRATES.

LBDST	bulbed'st
BLDST	troubled'st, nibbled'st, stabled'st
DLDST	cradled'st, fondled'st, handled'st
FLDST	trifled'st, ruffled'st, sti- fled'st
GLDST	haggled'st, mangled'st, giggled'st
KLDST	buckled'st, pickled'st, suckled'st
PLDST	rippled'st, supplied'st, coupled'st
SLDST	nestled'st, bustled'st, hustled'st
TLDST	settled'st, battled'st, wittled'st
VLDST	traveled'st, sniveled'st, marveled'st
ZLDST	puzzled'st, muzzled'st, frizzled'st
KNDST	sickened'st, blackened'st, thickened'st

QUINTUPLE ARTICULATIONS ENDING
IN ASPIRATES. (*Continued.*)

SNDST	hastened'st, fastened'st, listened'st
ZNDST	reasoned'st, seasoned'st, imprisoned'st
LMDST	o'erwhelmed'st, filmed'st
LVDST	shelved'st, revolved'st, solved'st
DZHDST	judged'st, edged'st, bridged'st
LKTST	mulet'st, milked'st
LPTST	helped'st, scalped'st, pulped'st
MPTST	stamped'st, cramped'st
NSTST	winced'st, fenced'st, bounced'st

SECTION X.

SEXTUPLE ARTICULATIONS ENDING IN ASPIRATES.

LTSHTST	filched'st, belched'st, squelched'st
NDZHDST	changed'st, singed'st, arranged'st
NTSHTST	crunched'st, flinched'st, bunched'st
LDZHDST	bulged'st, bilged'st

SECTION XI.

THE IMPORTANCE OF NASALS AND VOCALS IN SPEECH.

For purposes of effective and musical speech the differences between the three classes of consonant sounds can be emphasised by showing that the vocals and nasals are capable of receiving musical expression.

- (a) They can be prolonged on a note.
- (b) They can be varied in pitch
 - either by (1) a musical slide
 - or by (2) going up and down the scale on single notes.

Instead of being, therefore, mere whisperings incapable of being dwelt upon, these vocal and nasal consonants are of equal importance with the vowels in the equipment of a good speaker. Here we have one of the great secrets of effective and beautiful speech. The power of

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dwelling on the vocal consonants is, in the majority of cases, the result of deliberate practice alone. The uncultivated speaker is immediately betrayed by his curtailment of the vocal consonants. His attention never having been directed to their power in speech, they are, in his mouth, deprived of their due share of voice, and differ only slightly from their corresponding aspirates; *e.g.*, *sup-stance* for *substance*, *secont* for *second*, *recok-nise* for *recognise*, etc. The cultivated speaker, on the contrary, dwells upon these vocals, throws into them all the voice they are capable of receiving, and thereby *mellows* his whole enunciation.

If this matter were uniformly attended to, there would be an end to the reproaches heaped upon the head of poor neglected English by foreigners on the ground of the lack of musical qualities in the language. We have not, it is true, a great preponderance of the more open vowel sounds, so suited to the notes of

song; but our clusters of consonants, when not neglected and deprived of their due vocality, give a strength and dignity that well compensate for the lack of open vowel sounds in the language.

SECTION XII.

CONCLUSION.

Correct articulation must be taught on the plan here set forth. With the subject presented as a separate study *by itself*, the instructor has a simple method of imparting and the pupil a ready means of acquiring the first and most important point in the management of the voice.

The advantages of diligent elementary practice are obvious. Not the smallest vibration is wasted, and every sound is made to tell. The speaker, therefore, with a moderate voice, but accurate and distinct articulation, may make himself heard without effort at a greater distance, and consequently can be better understood, than one who, with a strong voice, but bad articulation, dissipates the sound in confusion.



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